



LITERARY SUPPLEMENT

17 DECEMBER 1976

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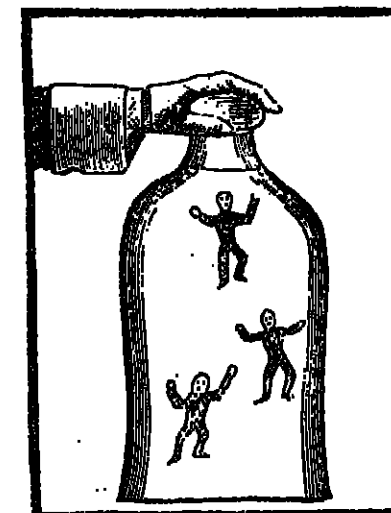
TLS

THE TIMES LITERARY SUPPLEMENT

FRIDAY • 24 DECEMBER 1976 • No 3,902 • 20p

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Limericks
Chess
Stereoscopes



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Eberhart

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Hugh Greene on Jefferson's nephews

Alan
Paton on
Schweitzer



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Greens in
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Praying for patronage

By Milton Gendel

JOHN WALKER:
Self Portrait with Donors
Confessions of an Art Collector
320pp. Boston: Little, Brown, \$12.95.

John Walker, the boy from Pittsburgh, was directed by an attack of polio from an acceptable pursuit in law, banking or industry, normal for the well-to-do American of the time, to the then somewhat suspect, effete field of art history. He learnt about art at the Carnegie Museum, went to Harvard, one of Berenson's favourite students, and eventually became director of the newest of the world's great museums, the National Gallery of Art in Washington, DC.

This marble pile, inaugurated in 1941, was the triumphal monument to another career that started in Pittsburgh and followed one of the more conventional lines of the American success story; the rise from riches to ever greater riches in the American tradition. The culmination of such exemplary lives is the transfer of accrued wealth and treasure from the private to the public sector, or as Mr Walker pithily puts it, the undertaker and the museum director often arrive simultaneously at the millionaire's deathbed. Andrew W. Mellon, banker, captain of industry, Secretary of the Treasury and Ambassador to the Court of St James, amassed one of the last of the supreme art collections, built in place of his Tennessee marble, and presented both to the nation.

With an ebullient open-faced frankness, John Walker recounts in *Self Portrait with Donors* the story of his life, focusing on the thirty years he spent serving the new gallery first as curator and then as director. He became a luminary of the museum world and, of the more cerebral reaches of the international set, and a spectacularly successful practitioner of the art of securing donations and acquisitions.

Like its distinguished precedent *The Education of Henry Adams*, the autobiography of John Walker is a study in conflict; where Walker's light hand in dealing with the dreadnoughts of art collecting is synthesized in the title of his book the subtle suggests some mental metaphors between director and donor. In the how-to-do manner he tells us how dear a director should butter up a potential donor. A museum director is a little like one of those donors in primitive paintings. He is always on his knees with his hands together in prayer. His dealings should be as much in diplomacy as in art history. His major objective is to keep peace with everyone (staff, trustees, public). His major task is to collect collectors. But when the public leaves the gallery, the director is transformed into a prince, scolding alone through his own palace with an occasional bowing vassalman and the only obsequious courier.

The acquisition of Leonardo's "Ginevra de' Benci" from the Prince of Liechtenstein is described as the climax of his career, and we are given the colourful details of the very important painting's treatment it received—its wrapping, its controlled temperature, its escort and its private lot from Vaduz to Washington. Then thoughts about his role as an art historian, modestly understated throughout, come to the fore.

At times I have agreed with the head of the Hermitage Gallery in Leningrad who told me how fortunate he was in one respect. He had no time to do anything but his proper museum duties, and his proper museum duties.

Informative and amusing, documentary and anecdotal, John Walker's self-portrait is a collage of autobiographical sketches with foreground profiles of the major figures in art collecting and the major who played a part in his life and career. His sketch of Berenson is one of the kinder and most penetrating in the catalogue of the Villa I Tatti. The sketch of the great collector's son, the artist, is a convincing reason for Berenson's limited writings, a patchy out of scale with his great influence.

Mary Berenson and her brother, Logan, were deeply persuaded

him he could not write decent English. He told me of a whole book in manuscript which Mary had criticized so severely that he threw it in the fire.

When the art collectors are introduced, donor-motivation is succinctly expressed in Mellon's statement: "Every man who collects his life with something he thinks eternal." But we could do with more of the practical understanding of this concept. In the English, the art collector's upward social mobility is taken for granted. The honours lists provoke little more than a sardonic comment as the New Men rise from the ranks each year. In the Land of Opportunity, the rites of passage for the merely rich are more intricate, but culture and the arts have traditionally offered a sure conveyor belt to the higher spheres of public acclaim and esteem.

The references to Mellon's tax avoidance are tantalizing, as are the mentions of fiscal privileges to encourage public benefactions. The mythical atmosphere haled by the donors described in the book might have been tempered by an explanation of how enlightened government policy on tax write-offs has given the United States more museums and foundations than any other country can claim.

Plenty of colour provides compensation, however, notably the details of one of the more mysterious episodes in museum history, the acquisition by Mellon from the Hermitage of famous paintings by Raphael, Rembrandt, Van Eyck and other masters. It is hard to explain this early twentieth-century instance of sensational "de-accessioning" as it was to be unapologetically called by later adepts of the technique. Other staff, however, the Hermitage staff, are blind yahoos of the Soviet state bureaucracy forced the sale of paintings that netted millions of dollars, a sum that might have been realized as easily through the sale of oil or other of the plentiful natural resources of the Soviet Union. The Soviet Union's loss was the United States' gain.

Walker's portrait of Chester Dale, the hardboiled stockbroker who left his School of Paris collection to the nation, has its wry notes.

When in spite of Chester's opposition, I became director, I found myself bound by the tuncles of Long Distance to his apartment in the Plaza. Day after day we talked endlessly. I developed a habit from holding the telephone during these interminable conversations.

Other benefactors are seen in

fascinating vignettes. The Kress brothers acquire large lots of dress along with considerable gold as they buy paintings wholesale from the controversial Count Contini Bonacossi. Samuel H. Kress is portrayed in less flattering terms than the second generation of Mellons—Paul Mellon and Alisa Mellon Bruce—Armand Hammer, Calouste Gulbenkian or the Wrightmans. (The last are for the author the epitome of connoisseurship and style.)

"I remember his small eyes," says Mr Walker of Sam Kress, "as hard and piercing as any I have ever seen."

His head, which seemed rather large for his stocky body, suggested one of those portraits of Roman emperors of the second century; and like the late rulers of Rome, his expression was one of innate suspicion; I felt as though I was being appraised and at first certainly found wanting.

Few of the other collectors described were paragons of beauty, so presumably these details indicate that the gentleman was not particularly likeable. As he was a chain-store magnate, his collection evoked rows of goods. These packaged primitives, heavily varnished and cradled, bore witness to a storekeeper's sense of order and his conviction that merchandise should be well lighted and attractively presented. It is to be doubted, though, that the other collectors, bankers, brokers or businessmen, were any more casual in displaying their pictures.

Less colliding than the tales of the tycoons, but an important part of the autobiographical collage, are the sketches of three English museum-directors, art-historians and collectors: Francis Watson, John Pope-Hennessy and Kenneth Clark. Traditional English museums have been much less under pressure than the American to be "innovative," to "update" their services, to "relate" and to be "relevant" to the community. The earlier ideal of the American museum also observing in their halls, the office began to count, as growing attendance figures were the usual claim for larger allocations of money, and moving stock or changing the bill justified "de-accessioning" make way for greater public attractions.

Up-to-date business methods, with thoughts of turnover, profits, losses, accompanied by Madison Avenue advertisement and hard-sell techniques, became the model for

the Second World War. At the same time the museums had ceased to be the training school for future artists; their new function was to authenticate artists who had developed without copying and observing in their halls. The office began to count, as growing attendance figures were the usual claim for larger allocations of money, and moving stock or changing the bill justified "de-accessioning" make way for greater public attractions.

John Walker's elite ideal of a treasure-house of supreme masterpieces laid out as much for the pleasure as for the instruction of the visitor is challenged by a populist view of the museum's role today: If the art museum does harness

father was seriously ill in Egypt. The establishment rose superbly to his aid. Lord Reading put the car to be on his private train to Bombay. Lord Inchcape, chairman of the P. & O., also a spectator, ordered that should be given an full though she was to the gun-makes maximum speed. "The expenses of which I shall naturally arranged for the coolies at Aden to be double-linked" so that we could be 24. At Suzer a launch and Meanwhile Lady Carnarvon's barge lay down from London to Cairo by P. & O. The fifth earl after his son arrived.

The regimental officer now became a racing man, building up stables and stud farm. His closest friends with politics was when he gave a brief on the besting tea course. "During the years covered by this story," he says, "I won the turnover of capital involved, miserly reward for the time and some time and trouble to placing bets for the Aga Khan, which first horse, Queen's Hussars, which Brigadier Gerard.

There are many good, it is a



The respectable classes at the Surrealist Exhibition in London in 1936. James Boswell's cartoon for *Left Review*, fiercely endorsing the Surrealist conviction, as expressed by Herbert Read, of "the rottenness of our civilization." Boswell was one of the major illustrators of *Left Review*, which ran from 1934-38. He also drew for the *Daily Worker* under the pseudonym "Buchan." Boswell was a New Zealander; his group, the Artists International Association, worked as a graphic design for Shell, was art editor of *Lilliput*, edited *Sinclair's House* and designed a mural for the Festival of Britain. Before his death in 1971 this versatile artist had turned to tranquil semi-abstract painting of coastal scenes. The cartoon is taken from the catalogue of the exhibition of James Boswell's drawings, illustrations and paintings recently held at the Nottingham University Art Gallery.

the contemporary took no notice of aesthetics of the past. The best aspects of communication can go beyond art, beyond art appreciation and art history, and can become the broadest of visual history. This will be assuredly be the next great step of the art museum.

So said Thomas P. Moring, director of the Metropolitan Museum of Art, in a speech at the World Art Market Conference in New York City in 1964. As both museum and memoirs have been among the four great aspects of communication, at least since antiquity of the Renaissance, John Walker's work may also count as a powerful communicator in visual history.

tionally tall, stories. During the Mrs Simpson affair, P.C.G. was Prince George, played by "Porchey" to meet the "boy" "accidentally" in the bath in Jeremy Street at 171 with a view to taking him out of his folly. The naked monarch immediately smelled a rat. The author's sense of humor is straight from the Pink Panther. His friend Jack Brown was acquainted of murder in Kenya; he was a "Hearty" congressman; understand you won a sack of verily regards Porchey. So much was "Jimmy Rothchild" but he had the cable framed in the bar at White's. What better place for it?

The earl does not bother with identifying those he mentions as closely; he seems fascinated and indulgent. His faithful secretary died in 1937 in June. "Miss Smith," many readers will probably not know more about that old maid, Aubrey Herbert, who was the Albanian throne, the dialogue has its period touches, with Porchey saying, "I'll have you know," he surely pre-1914 railwaymen. Berkshire did not say, "Don't go on that crap?" Never mind, the good rider he was, the earl keeps up a spanking pace, and might envy. It is a touch of the historian who ignores at his peril.

Portrait: James Boswell's cartoon for *Left Review*, fiercely endorsing the Surrealist conviction, as expressed by Herbert Read, of "the rottenness of our civilization." Boswell was one of the major illustrators of *Left Review*, which ran from 1934-38. He also drew for the *Daily Worker* under the pseudonym "Buchan." Boswell was a New Zealander; his group, the Artists International Association, worked as a graphic design for Shell, was art editor of *Lilliput*, edited *Sinclair's House* and designed a mural for the Festival of Britain. Before his death in 1971 this versatile artist had turned to tranquil semi-abstract painting of coastal scenes. The cartoon is taken from the catalogue of the exhibition of James Boswell's drawings, illustrations and paintings recently held at the Nottingham University Art Gallery.

REFERENCE BOOKS

PATRICK MONTAGU-SMITH:
Debreit's Peerage and Baronetage
1976
2,174pp. Debreit's Peerage. £25.

Debreit is not an easy book to review in general terms. It would not be a suitable peg for a Bagelotian disquisition on upper chambers or the honours system, or for reflections provoked by the motto of the earls Nelson (of all titles)—*Patnam qui meruit ferat*. There are clues in the book which reinforce impressions more easily documented elsewhere, such as the intermarriage of dual families, the standard practice of making timely conveyances of property to the next generation to save estate duty, or the continuance of lay patronage in the Church of England (Lord Bristol seems to be the top of the advisory league, with thirty livings at his disposal; I hope he is not too much troubled by expectant curates). Some elements are constant—from selected second addresses one can see the continuing importance of Highgate in the upper-class sporting world. Others indicate the continuing (but traditional) adaptability of the peerage—a dentist lord, a policeman heir, a television hostess. (No hint of the career of the Viscountess of Peol is given; but the late Georgiana Lady Rosslyn is reported as being at the time of her marriage "then a member of the dramatic profession.")

There are families with enormous progenies, such as the Trenchards, Ashtons, the Hopes, the Lilliths, and the Hopes. The whole essay is written in a style which is balanced by the small tails of some ancient titles called out of abeyance in favour of families necessarily minute. There are odd names, on which one might have wished the author to go beyond art, beyond art appreciation and art history, and can become the broadest of visual history. This will be assuredly be the next great step of the art museum.

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No, it is not for the theory of the constitution or the whimsy of the four great aspects of communication, at least since antiquity of the Renaissance, John Walker's work may also count as a powerful communicator in visual history.

Those in search of this basic information can only regret that an insistence on privacy or a lack of editorial enterprise has led to a surprisingly large number of "Residence" blanks. These presumably last-minute alterations suggest that a considerable proportion of our aristocracy have been taken precipitately out of circulation, like Evelyn Waugh's Lord Moping in *Private Lives*. Lord Moping is "habitually threatened suicide on the occasion of the garden party before dinner a van had called for him. Since then Lady Moping had paid seasonal calls at the asylum and returned in time for tea, rather reluctant of her experience." Whatever the reason for the blank addresses, they diminish *Debreit's* usefulness as a work of reference. Sometimes genealogical information has been difficult to procure. Years ago Professor Ross warned us that "Lord Smith, Esq." is not so much non-U as definitely rude; but entries like "married Noeren, da. of Gagea of Canvey Island" (to use a Peter Simple example) tell their own story, and there are whole families of antipodean incommensurables wading distantly in the lines for several titles.

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The blue blood-bank

By Alan Bell

Crackford professes in which the anonymous editor lets fly on important topics like intercommunion with the Methodists or colludical collectors for curates. In *Debreit*, too, recent happenings are dealt with. Lord Lican's disappearance provokes some precedents of vanished titleholders, and there is an editorial lament that fewer of *Debreit's* people live in the fashionable areas of London than formerly. (The geographical mobility of the peerage is scarcely new; but their giving Lord Horde's town address as in Petersfield, Hants, widens the scope for such lucubrations.) There are lists of royal warrant-holders followed by tradesmen's advertisements, and the usual features include tables of precedence and forms of addressing persons of title.

The guide itself runs from Aberconway to Zuckerman in the peerage, followed by the curious (but precedentially well-placed) intrusion of the Scottish Law Lords and the Privy Council, and the baronetage (Aldy to Younger); the knights and companions have received their congé for the first time and these commendatori are now to be sought in Kelly.

Aberconway to Zuckerman is a sonorous range; it is a pity it can't be placed on the spine. Like the *Dictionary of National Biography's* Barons, Viscounts, and Bishops, it is cord to Zuylenstein (which might have appealed to Proust), or the GEC *Complete Peerage* whose Skelmersdale to Towton, Tracton to Zouches are familiar in libraries. The entries in *Debreit* are accompanied by the familiar *Cliff's Own* pronouncements (Lord Romilly's name and title are "pronounced Romilly") which would be more useful if more consistently presented; armorial bearings have translations, but these are in a child's printing outfit, of the Latin but not of the Welsh. Titleholders and their tails are listed with the fullness their progeniture requires. I think the final batch of Wigrams (baronets) hold the record, descending from the sixteenth son of the first Sir Robert. As *Debreit* gives him twenty-three children (Burke more than a dismissive "with other issue") the title was perhaps awarded for philoprogenitiveness.

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of choosing supporters (the creatures which hold up the peer's shield from either side), a job in which the heralds lately have shown much ingenuity. Looking through the book, one can see how much better equipped the traditional figures are to uphold arms for posterity than the merely temporarily appropriate. The Gate Porters of the Bank of England (Lords Cunliffe and St Just, at different periods), the postman and the bananaman for others, look very dated now; and the supporters of Lord Renwick (a black dog and a tabby cat) reveal affections of the hearth, which it was surely unfair to hildet on one's posterity. Recent art work is often very effective, much more so than many worn, reused blocks which show weak line, vulgar lettering and an approach too demure for an art which must be plain, vigorous and direct.

There is surely some family resemblance between the Monroffs of that ilk and the "two bearded men proper in armour cap-a-pie sable and having Coltic conical helms"; and Lord Zuckerman has been fortunate in an artist who has composed around his simple and striking shield a conversation piece, appropriate to a distinguished zoologist, between a gorilla and a tarsier.

Heraldic mottoes are nowadays used mainly by gossip columnists when the sentiment is inappropriate to their subjects' reported activities, but appropriateness still counts. Lord Olivier rejoices (Latinly) in the house of the Lord even as the olive tree flourishes. The tag of another peerage points to a missed opportunity. The Lords Macpherson of Drumochter have as their motto "If there's no ripple in the bow there's something wrong" (the final spelling indicating a

linguistic preference of the late Lord Lyon, a man about whom the many anecdotes deserve to be collected, and that soon). It is a pity that the Court and the College have not attached county proverbs to more of their grants. One can see the disadvantages to, say, an ennobled thread manufacturer of being saddled with "A stitch in time saves nine", but when some mottoes have become well known in commerce (the "Stand Fast" of the clan Grant is as familiar as the *bras armé* of the Hennessey crest) there might be more than the humour of the weekly competitions in devising further memorable tags.

The layout of *Debreit* has been constant for years, and even though the knights are now discarded the proportions of material remain similar. The creation of life peerages has added little to the bulk of the book, since the entries are relatively short; life peers and widows and children take up even less space, and as no dates of creation are given for extinguished life titles one frequently says "Who? Who?" like the Duke of Wellington in his last parliament. Some warhorses of the left appear with minimal entries, obviously mistrusting the fiddle-faddle of nobiliary enrolment; others have come to terms by matriculating arms and displaying their issue (their progeny if the abstainer but known to with due ceremony. Disclaimed titles are entered, and it is surprising how few of them there are (and two disclaiming peers have been re-created for life); a number of peers are noted as but does not use the title—options are kept open. Those whose curiosity has been stirred by Mr Benn's diminishing entry in *Who's Who* will find him adequately covered here, and not to be missed. Like the former Lord Beaverbrook and others the poor man has lost his supporters. The small fact that the Baroness Falkender changed her name from Williams to Falkender, an ennobling and been taken to make this last of a long annual series a notably well finished and authoritative issue.

The creation of the Monroffs baronetcy, ancient though it is, is put back from a venerable 1685 to a bary 685 (a good period for Coltic conical helms). Such things are annoying in bulk, but they can sometimes be amusing, like the peer's daughter who married a colonel somebody, Life Guard (for Life Guarded). The baroness became a viscount's daughter who divorced in 1968 and married a marquess in the following year has issue living "by last m." a son "b. 1973"; the most Honourable's entry fortunately refutes the possible libel.

The preface ends by telling us that in future *Debreit* will appear "at longer intervals than previously". As we count our cherry-stones—and count them in threes and fours—we can only wish that more editorial pains had been taken to make this last of a long annual series a notably well finished and authoritative issue.

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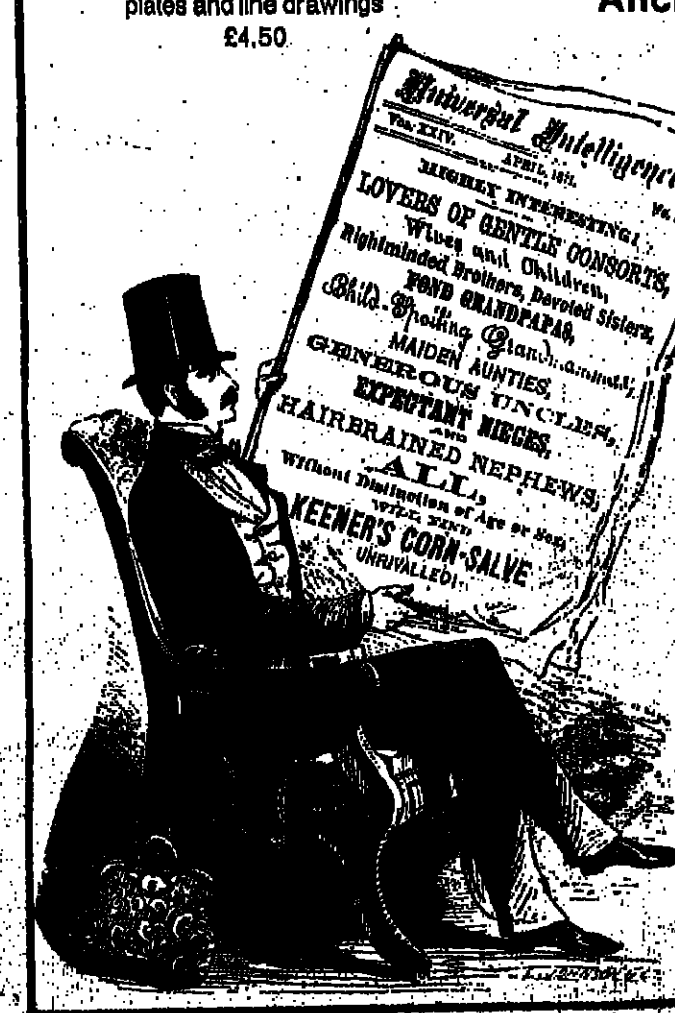
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Secrets of Eusebius

Noted Russian
By Gerald Abraham
DAVID MOLDON:
A Russian

musicians—but is it impermissible to mark with a warning sign such items as a 1907 article offering practical hints on the performance of 'Rubinstein's Melody in F? M. Moldon's annotations on books—

recovered interest is the question which even—or especially—the man must ask today; whatever becomes of economics?

In answer that and evaluate the reason, we must examine why it is not part of the historic canon of accredited economists but is original, even an outcast if not a heretic. The academic history

In the service of welfare

In the pursuit of power

"Socialism," he said, "is a philosophy." He said, "tolerance into his daily life." "This is my truth," he would say, "now tell me yours." It is ironic that Bevan's usually remembered as a dogmatic irreconcilable. Indeed, he is remembered at all (his home in Charles Street, Trondheim was demolished in 1942) is because of his expounding the essential political principle. In fact, it is a truth and fragmentary to a truth that purpose very adequately. It consists of eight disparate chapters, some of which, bearing on Bevan's earlier experiences in the trenches and as a young writer, were written years earlier. They are lively introductions to the

1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 26

ism of spirit. It is particularly
nant to read in 1976, with the
camping on our shores, of
confident denial that world
movements "in any way li
application of socialist poli
the British economy". As
in 1945-51 Britain had enjo
export-led trading boom.
pervading prejudice toward

... by consent the injustices

It was another ironic comment. In a famous passage, he once described how he pursued power in vain for years, until he met Tredegar UDC to the Cabinet. "You always saw its disappearance round the corner," he said. "Still, Bevan was no Harold Macmillan. Maxton, those saintly evangelists who cherished their doctrine in the wilderness: Power was theirs."

tions and pedantic, ascriptions to the librettist, created Levellers. It combined plain vision, it was vibrant and it was great fun. For one, he had no time for austere, staid, dogmatic tradition. He was a judicious romantic—or a sensual puritan?—in Michael's brilliant descriptions of "our ennobling concern for universal life in the most beautiful form of the quality of civilized humankind." No one better exemplified generous ideal than did Bevan.

in

Edward Webster was running a business with resident 6 years and experience. It is

23. Rippon and narrative will be
Bölell (1603) and details about
"Charlott" in Lord Chamberlain
Book 1.02/4(4) BRO

46. The one was parlay, made in July, 1643, original with Affidavit in a Court of London, Guildhall MS. 905 (2).

all 48 5172730, dated March
proved March 30,
53 McKarrow, op cit, 98.

19. In the church, Harleian St., Thomas Walker and Katherine Webb were married, on September 10, 1912, in St. Bartholomew's-the-Less adjoining.

graphy and are able to sum up
present state of knowledge

One of the conclusions one may well come away with is how independent on Latin texts English poets were. Much the point is made by T. A. Shippey in the introduction to his *Poems*.

The immediate fascination these poems lies in their quaint and mystery, and their revelation about Anglo-Saxon attitudes to mind and death. Shippey objects, rig

of sense of ancient mystery and
dom that the modern reader
in these poems may not, after
be all that far removed from
Anglo-Saxon reading.

finds Dobson, an Oxford man; an
of the land and the people
produced Ancræna Wisse
remain.